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Catalogue of a
LOAN EXHIBITION
OF
PAINTINGS *by* TITIAN



DETROIT INSTITUTE OF ARTS

FEBRUARY 1st to 15th

1928

THE
SIXTH LOAN EXHIBITION
OF
OLD MASTERS
PAINTINGS BY TITIAN



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FOREWORD

It should not be necessary to emphasize the significance of an exhibition which comprises more than a score of paintings by Titian. The conception of Titian as a genius of painting is, at least as a name, the common possession of every educated person, although familiarity with his supreme art is made rather difficult for the art lover in this country. The comparatively small number of paintings by Titian which have found their way to the new world are spread over the entire country, most of them preserved in private collections which are more or less inaccessible to the average individual. All the more gratifying is the fact that the exhibition gives the American public, for the first time, an opportunity to see more paintings by Titian than would be possible even in the largest European galleries, with the exception of those of Madrid and Vienna.

The willingness with which out of town owners—public galleries as well as private collections—have placed their treasures at the disposal of the Museum, should be recognized with the greatest gratitude by the Detroit public.

Titian more than any other embodies in his art the spirit of Venice, that city so over-rich in great painters. A fortunate star hovered over his incredibly long and active life. Born in the small mountain city of Cadore, on the slope of the Alps, he received his first impressions of nature from a landscape which combined heroic gravity with quiet and lovely serenity. And these rugged blue mountain peaks dotted with ancient castles, the fresh green meadows and rushing mountain streams which had surrounded his childhood, returned with astonishing faithfulness even in the very latest of the pictures of the old master.

He came to Venice to become a painter as a boy of about ten years, to that city which as none other in the world makes intelligible the wonders of an art which is born of its environment: the dreamlike image of precious and colorful

marble architecture which grows out of the blue sea; the surging hosts of multicolored costumes which enlivened the magic stage of this city which in Titian's time was still the uncontested commercial metropolis of the world, the link between the Orient and Occident; the carpets and fabrics, gold mosaics and sculptures with which the great merchants and noblemen, to whom nature had denied the massive structures which were witness of great wealth in Florence and Rome, embellished their palaces. And all this dipped into the fine haze of the atmosphere, which dyes the light golden and completes the miracle of intensifying all the colors in their luminosity, at the same time blending them harmoniously together! This was the world in which Titian grew to be a painter.

But the time itself was also favorable to the bringing forth of a great painter. For it was just in the last decades of the fifteenth century that Venetian art had fully attained the ability to become the mirror of this colorful world. Jacopo and Giovanni Bellini had taken over the great art of Andrea Mantegna: his clear and precise drawing and the principles of his grandly conceived compositions; Donatello had transmitted to Padua, whence it had extended to the city of the lagoons, the spirit and form of the Florentine early Renaissance; and Antonello da Messina, bringing from Flanders the secrets of oil technic, had given into the hands of the Venetian painters the final means for the attainment of softness and luminosity of color.

We know scarcely anything of the apprenticeship of the artist, who was born in 1476 or 77. It seems, however, that Vasari's account of his having been the pupil of Giovanni Bellini is right. The fact that after Bellini's death in 1516, Titian, as we know from documentary evidence, completed the unfinished work of the aged master—the celebrated *Bacchanal* (now in the Widener collection in Philadelphia)—is proof of the intimate and friendly relationship between the two artists. Of a greater and more direct influence,

however, was the time he spent, together with Sebastiano del Piombo and Palma Vecchio, in the great Giorgione's studio. Giorgione, who died of the plague at the early age of 32 (1510), is regarded from the artistic viewpoint as well as from that of his influence upon the development of painting, as one of the most important painters of modern times. The loosened composition, the chiaroscuro and the new impasto with which he had replaced the carefully smoothed and enamel-like painting of the Quattrocento, influenced not only the development of the following decades, but, through Titian, who consistently evolved Giorgione's style, of centuries.

Titian himself reached his real maturity, and apparently also his full productivity, at the comparatively late age of thirty-five or forty years. At any rate it is astonishing how few works of his earlier years have been preserved. The pictures in our exhibition comprise approximately six decades of the master's long career. The earliest work, the *Madonna and Child* (Fig. 1), in technic and composition closely related to the so-called *Gypsy Madonna* in Vienna, is painted at about the same time as that picture (1502-5). The conception of this Virgin, who regards the Child tenderly and thoughtfully from half-closed eyelids, is entirely in the sense of Giorgione, and in the pictorial treatment of the folds also the influence of this master is evident. Of only a little later date is the figure of the woman in white in the three-figure picture from our Museum, *The Appeal*, (Fig. 2), the other two figures of which are attributed to Giorgione and Sebastiano del Piombo. The picture was either from the first a combined work of the three artists, who were associated in Giorgione's studio—a case of collaboration which is not at all unique in the history of art—or it is a painting begun by Giorgione, which after the death of the master was finished by his two friends. What is of special interest for us is the date of the figure by Titian, which in either case must have been around 1510, the year of Giorgione's death.

Of about 1515, the period when Titian, almost forty years old, had reached his full development and had created some of his most famous masterpieces, such as the *Sacred and Profane Love* in the Borghese Palace in Rome, is the *Portrait of a Man* (Fig. 3).

The majority of paintings in the exhibition belong to Titian's maturity proper, the quarter of a century between 1530 and 1555. A more precise dating here is rather difficult in the cases where no documentary evidence gives hint, and after all it is of no great importance. Titian is now standing at the height of his career, in full possession of all the means of artistic expression which his style demanded and which he applies with free and almost superhuman ease. In the case of portraits the personalities represented are sometimes an aid in determining the dates of undated pictures. Thus, for instance, *The Artist's Son Pomponio* (Fig. 6), who by his extravagant squandering and other bad habits was to bring sorrow and disappointment to his father, is here represented at the age of sixteen or eighteen years, which fact, since Pomponio was born in 1520, makes it possible to date the picture in the late thirties.

The *Doge Andrea Gritti* (Fig. 5), a patron of Titian, must have been painted around 1535, as we have record of another painting of the same man finished shortly after his death in 1538 which makes him appear somewhat older.

Of particular interest is the sketchy *Portrait of Philip II of Spain* (Fig. 15). The painting, together with another similar one now in Swedish possession, was certainly done from life during Titian's sojourn in Augsburg in 1550-51, and gives a splendid characterization of the taciturn and morose *Infant*. With the aid of these sketches Titian painted about the same time that somewhat flattering and elegant portrait of Philip now in the Prado in Madrid, with gold enriched armor over a white costume, which we know was sent over to Queen Mary of England during the negotiations

for their marriage and of which the queen became "greatly enamoured." Our sketch remained in the artist's keeping until the end of his life and was then sold, together with his house, to the Barberigo family, in whose possession it remained until the nineteenth century.

There are in this exhibition only a few pictures of the mythological subjects for which Titian was so famous. However, the three works of this kind, the wonderful *Danæ* (Fig. 13), almost contemporary with the painting of the same subject done in Rome in 1545 or 46 for the Farnese family, the *Adonis* from about the same period, and the *Venus and Adonis*, another version of the painting in the Prado executed for Philip of Spain in 1554, give an adequate and splendid idea of the convincingly genuine spirit of the antique with which Titian impregnated these glowing, passion filled figures.

The strength of the aged master seemed inexhaustible. There is no sign of fading power in the two works of his last period which are shown in our exhibition: the portrait of the so-called *Fulvio Orsini* (Fig. 21), done in 1561, and the marvellous *Man with a Flute* (Fig. 19), from our own Museum, of about the same date. On the contrary, there is apparent a moving inner life, and now that eye and hand no longer obey his will, he compensates by means of broad masses of color, light and shade, and where with others weakness would begin, with him results a new expression. And in the *Crowning with Thorns* in Munich, the work of a ninety-five year old man and one of the greatest paintings of all time, he masters problems which not until a hundred years later, on another soil, an equally great genius, Rembrandt, was able to understand and similarly solve.

We have mentioned above that Titian, more than any other painter of Venice, embodies the artistic spirit of this city. We can go farther and say that he more than any other artist, with the exception perhaps of Raphael alone, has succeeded in expressing the true spirit of the Renaissance; that he more than any one else since the golden days of the

Greek antique, has opened men's eyes to the beauty of the physical world. There is something in Titian's paintings akin to the ecstasy of spring, as though ravished eyes could see only perfection in all the objects of creation—in man as well as in nature. The nobility of this perfection permits the expression of the most exquisite human emotions, as well as the lifting of sacred events into the sphere of the sublime. One receives the impression that his figures, whether in worldly or in devout mood, are animated by a higher life. This is true likewise of his portraits several of which represent persons whom we know from portraits by other painters. Though equally convincing as likenesses, Titian more than any of the others, succeeds in unearthing an inner aristocracy which expresses itself in features and in bearing. And in his landscapes there breathes the very spirit of Pan. Trees are alive: dark woods dream, strong oaks writhe in passion like human beings; brooks babble; and even the clouds, pale and veil-like, rosy silvered, or darkly massed and gold encircled, reflect the longing desire and the ardent wooing of those godlike beings who people these scenes. The delight of the world; the pagan beauty of sensuous love; the integrity of life; the true freedom of the long-lost golden age, these were reborn with Titian.

WALTER HEIL

1. MADONNA AND CHILD

Canvas: 18 inches by 22 inches.

Painted about 1505.

Described and illustrated by Charles Ricketts in *Titian*, London, 1910, p. 29, pl. III; in *Titian*, London, 1887, Vol. I, p. 105 to 111, by Crowe and Cavalcaselle.

Authenticated by Bernard Berenson; Detlev Baron von Hadeln.

From the collection of Mr. R. H. Benson, London, England.

Lent by Hon. Andrew W. Mellon, Washington, D. C.

Shipment of this picture has been delayed.



2. THE APPEAL (Jason, Medea and Creusa)

Canvas: $33\frac{1}{4}$ inches by $27\frac{1}{4}$ inches.

The feminine figure on the left was painted by Titian about 1508-10, while the two other figures were probably painted by Giorgione and Sebastiano del Piombo.

Described by W. R. Valentiner in the *Bulletin of the Detroit Institute of Arts*, March, 1926; by Paul Schubring in *Art in America*, Vol. 15, p. 35.

Bernard Berenson, who in a recent letter accepted the figure to the left as being by the hand of Titian, has expressed the opinion that the two other figures may also be works of Titian from an earlier phase of his career.

From the collection of the Grand Duke of Oldenburg, Germany.

The Detroit Institute of Arts



3. PORTRAIT OF A MAN

Canvas: 31 inches by 27 inches.

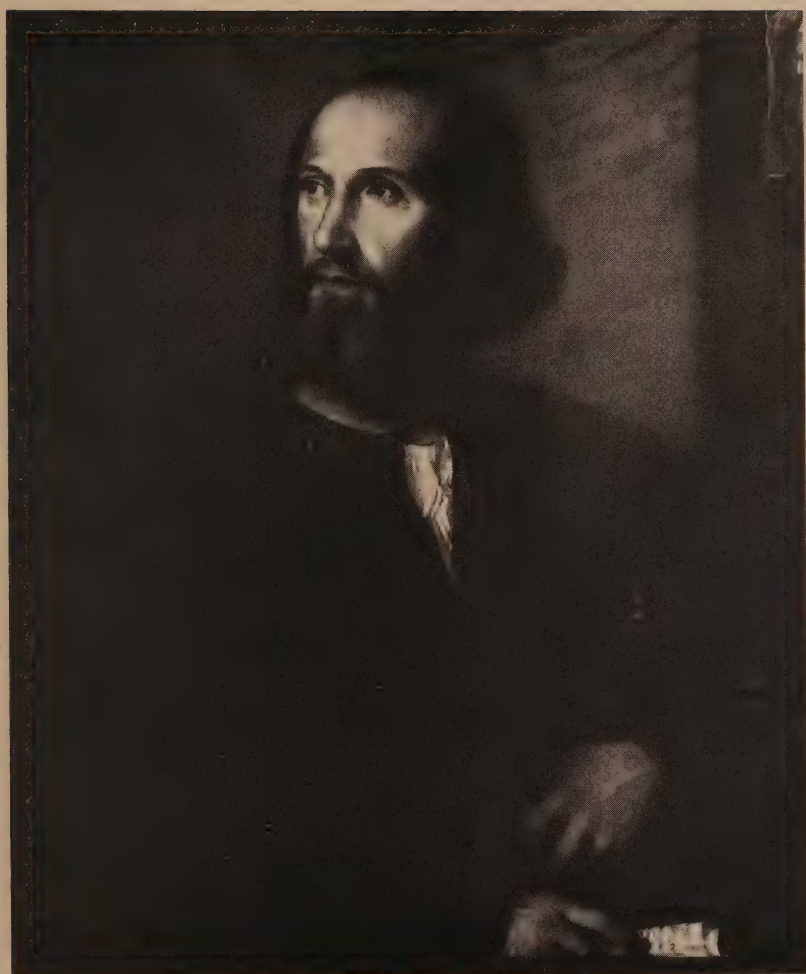
Painted about 1515.

Catalogued in the Fifth Loan Exhibition of Old and Modern Masters, The Detroit Institute of Arts, October, 1927.

Mentioned in Ridolfi, *Le Meraviglie d'Arte*, Venice, 1648, Vol. I p. 182.

From the collection of Lord Brownlow, Ashbridge Park, Hertfordshire.

Lent by Mr. and Mrs. Edsel B. Ford



4. PORTRAIT OF ANDREA DE' FRANCESCHI

Canvas: 32 inches by 25 inches.

Painted about 1530.

Described and illustrated by Bernard Berenson in *Festschrift für M. J. Friedländer zum 60 Geburtstag*, Leipzig, 1927, p. 234

From the collection of M. Viardot, Paris.

Lent by Sir Joseph Duveen, New York



5. PORTRAIT OF THE DOGE ANDREA GRITTI

Canvas: 33½ inches by 26 inches.

Painted about 1530-35.

Mentioned by Oscar Fischel, *Titian* (Klassiker der Kunst), Stuttgart, 1906, p. 23.

From the collection of Mr. John Ruskin, London, England.

Lent Anonymously



6. PORTRAIT OF THE ARTIST'S SON POMONIO

Canvas: 41 inches by 33½ inches.

Painted about 1535-40.

Described by Oscar Fischel, *Titian* (Klassiker der Kunst) p. 103; Gronau, "Unknown Portraits by Titian," *Zeitschrift für Bildende Kunst*, May, 1922.

Authenticated by Georg Gronau and Bernard Berenson

From a German collection

Lent by Mr. Paul Reinhardt, New York



7. PORTRAIT OF A MAN WITH A HAWK
(Called Giorgio Cornaro)

Canvas: 42 inches by 37 inches.

Painted about 1530-40.

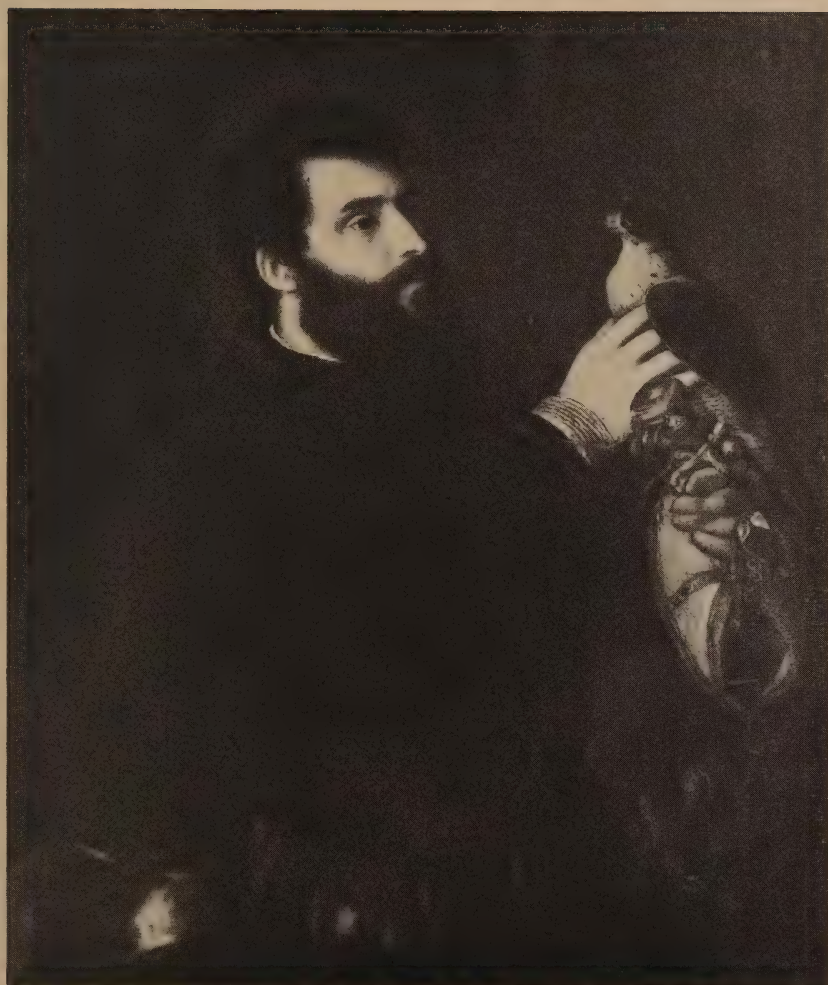
Signed Titianus F.

Engraved by William Skelton, 1811.

Described by Waagen in *Treasures of Art in Great Britain*, London, 1854, Vol. II, p. 278; by Crowe and Cavalcaselle in *Life and Times of Titian*, London, 1881, Vol. II, p. 19; by Oscar Fischel, *Titian*, (Klassiker der Kunst) Stuttgart, 1906, p. 72; in Kaiser Friedrich Museum Verein, *Illustrierter Katalog der Ausstellung von Bildnissen*, Berlin, 1909, p. 23; by Charles Ricketts, *Titian*, London, 1910, p. 96.

From the collections: Earl of Carlisle, Castle Howard, Yorkshire, England; Dr. Eduard Simon, Berlin.

Lent by Mr. A. W. Erickson, New York



8. TOBIAS AND THE ANGEL

Canvas: $35\frac{1}{4}$ inches by $32\frac{1}{2}$ inches

Painted about 1540

Described in the catalogue of the *Exhibition of Old Masters*,
Royal Academy, London, 1911

Authenticated by Georg Gronau, August L. Mayer,
Detlev Baron von Hadeln

Lent by Mr. Richard Vitolo, New York



9. PORTRAIT OF A MEMBER OF THE BARBARO FAMILY

Canvas: 20 inches by 15 inches

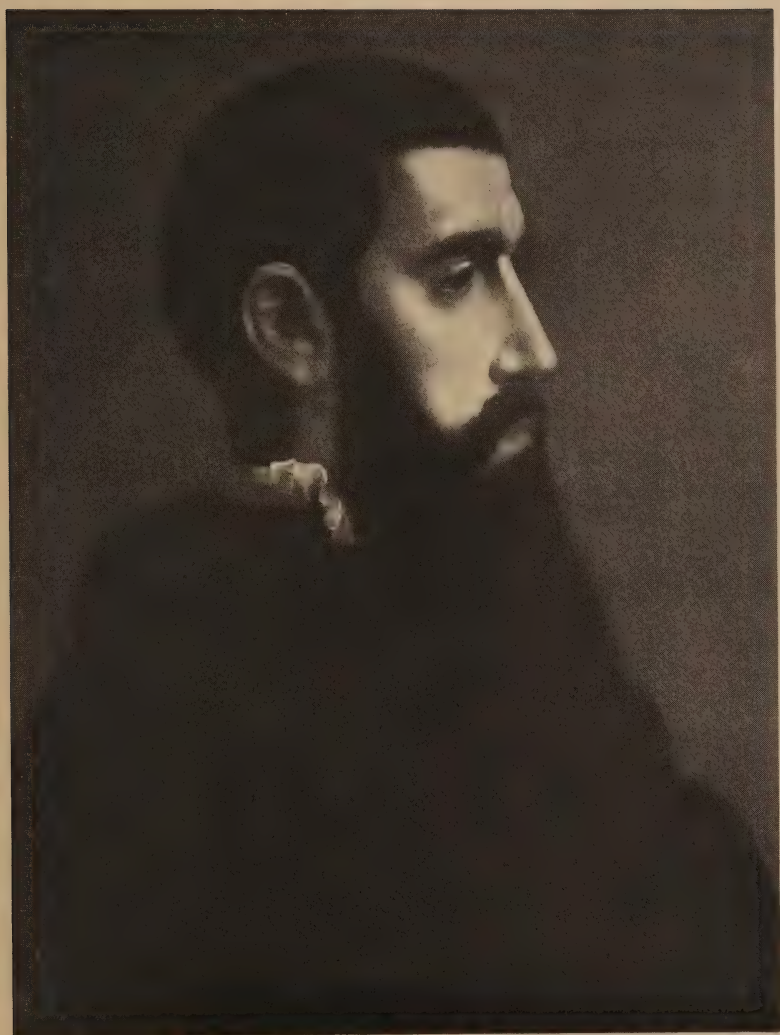
Painted about 1540

Described in the catalogue of *Les anciennes Ecoles de Peinturs dans les Palais et Collections privées Russes. L'exposition organisée a St. Petersbourg en 1909*, Brussels, 1910, p. 36

Authenticated by Detlev Baron von Hadeln

From the collections: Carlo Rossi, Venice; the Grand Duchess Marie of Russia; Baron K. E. von Liphart, Florence; Baron Ernest von Liphart, Director of the Museum of the Hermitage, Petrograd

Lent anonymously



10. PORTRAIT OF A MAN

Canvas: $39\frac{1}{2}$ inches by $33\frac{1}{4}$ inches.

Painted about 1540-45.

Signed in the lower right corner "Titia."

Described by Oscar Fischel in *Art in America*, August, 1926, p. 192.

Authenticated by Georg Gronau, Oscar Fischel, Bernard Berenson and August L. Mayer.

From the collection of Mr. Theodore Fischer, Lucerne, Switzerland.

Lent by Mr. F. Kleinberger, New York



11. ADONIS

Canvas: $38\frac{3}{4}$ x $27\frac{1}{4}$.

Painted about 1540-50.

Described by F. Mason Perkins in *Art in America*, Vol. IX,
October, 1921.

Lent by Mr. and Mrs. George Blumenthal, New York



12. MADONNA AND CHILD WITH ST. MAGDALEN

Canvas: $39\frac{1}{2}$ inches by $31\frac{1}{2}$ inches.

Painted about 1545-50.

Authenticated by Georg Gronau, August L. Mayer, Wilhelm Bode and Oscar Fischel.

From the collections: Prince Borghese, Rome; Lord Radstock, London, England.

Lent by Mr. Norbert Fischmann, Munich, Germany

Arrival of painting delayed by one week



13. DANÄE

Canvas: $47\frac{1}{2}$ inches by 67 inches.

Painted about 1545-50.

Described by Detlev Baron von Hadeln in *The Burlington Magazine*, Vol. XLVIII., 1926, p. 78.

From the collection of the Earl of Chesterfield.

Lent by Mr. Annesley Gore, London, England



14. PORTRAIT OF THE ARCHBISHOP QUERINI

Canvas: 42 inches by 34 $\frac{1}{4}$ inches.

Painted about 1550

Described by Oscar Fischel in *Titian* (Klassiker der Kunst)
Stuttgart, 1927, p. 222, 322.

Authenticated by Georg Gronau

Lent by Mr. A. S. Drey, New York



15. PORTRAIT OF KING PHILIP II OF SPAIN

Canvas: $52\frac{1}{2}$ inches by $37\frac{1}{2}$ inches.

Painted about 1550-51.

Described by Oscar Fischel in *Titian* (Klassiker der Kunst), Stuttgart, 1927, p. 159, 316; illustrated by Charles Ricketts in *Titian*, London, 1910, pl. CXVII.

From the collections: Giustiniani Barbarigo, Venice; Franz von Lenbach, Munich.

Lent by the Cincinnati Museum Association (Mrs. Thomas A. Emery collection)



16. PORTRAIT OF A LADY (The Artist's Daughter Lavinia?)

Canvas: $37\frac{1}{2}$ inches by 30 inches.

Painted about 1550-55.

Described by Mr. Frank Jewett Mather, *The Arts*, January, 1928.

From the collection of Lord Leconfield, Petworth, Sussex.

Lent by Mr. Colin Agnew, New York



17. PORTRAIT OF A MAN

Canvas: $47\frac{1}{2}$ inches by $36\frac{1}{2}$ inches.

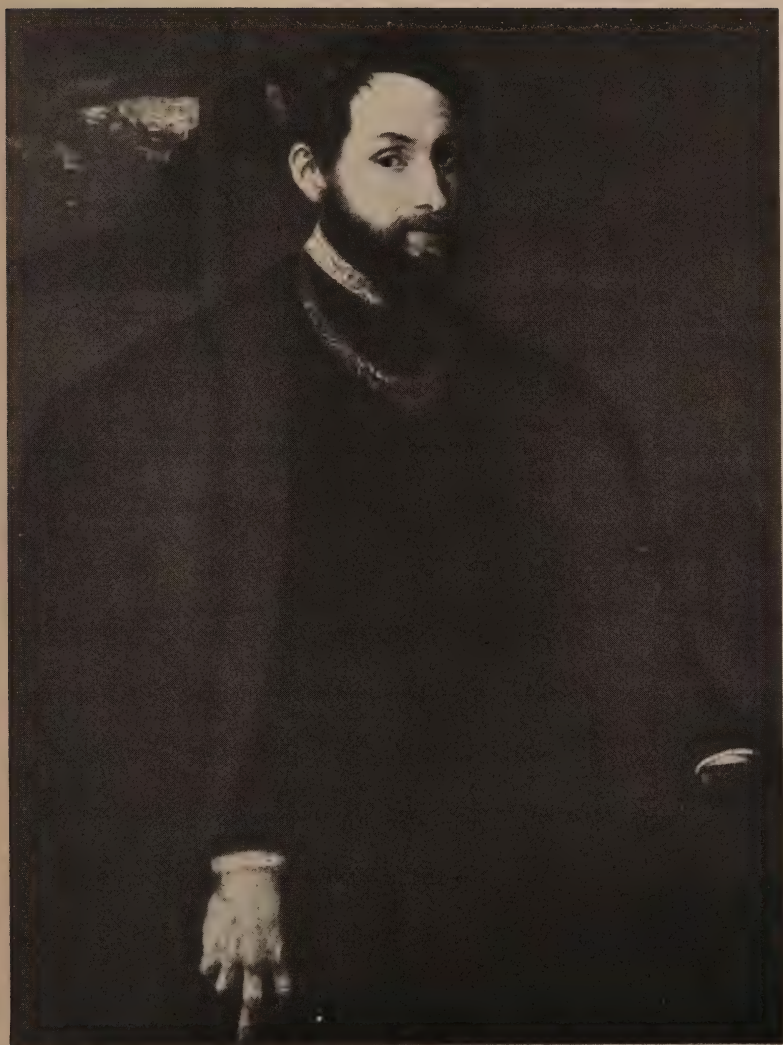
Painted about 1550-55

Mentioned by Bernard Berenson, in *Venetian Painters of the Renaissance*, 1897, p. 139.

Authenticated by Bernard Berenson and A. Venturi

From the collection of Prince Giovanelli, Venice.

Lent by Mr. Frank P. Wood, Toronto, Canada



18. MATER DOLOROSA

Panel: 29 inches by 23 inches.

Painted about 1550-55.

Signed at the right: "Titianus."

Described by Waagen in *Treasures of Art in Great Britain*; by Detlev Baron von Hadeln in the *Burlington Magazine*, October, 1924.

Authenticated by Adolfo Venturi.

From the collections of Prince Borghese, Rome; Jacob Fletcher, London; Alfred Fletcher, Liverpool; Sir Lionel Fletcher, London.

Lent by Mr. Jackson Higgs, New York



19. VENUS AND ADONIS

Canvas: $41\frac{3}{4}$ inches by 52 inches.

Painted about 1555.

Described by Waagen in *Art Treasures of Great Britain*, London, 1854, Vol. III., p. 18-19; by Crowe and Cavalcaselle in *Titian*, London, 1887, Vol. II., p. 151-152; by Champlin and Perkins, *Cyclopedia of Painters and Painting*, London, 1888, Vol. IV., p. 338.

Authenticated by Bernard Berenson.

From the collections: Mariscotti, Rome; Camuccini, Rome; Buchanan, London; Earl of Darnley, Cobham Hall, Kent.

Lent by Mr. Jules Bache, New York



20. PORTRAIT OF A MAN WITH A FLUTE

Canvas: 38½ inches by 30 inches.

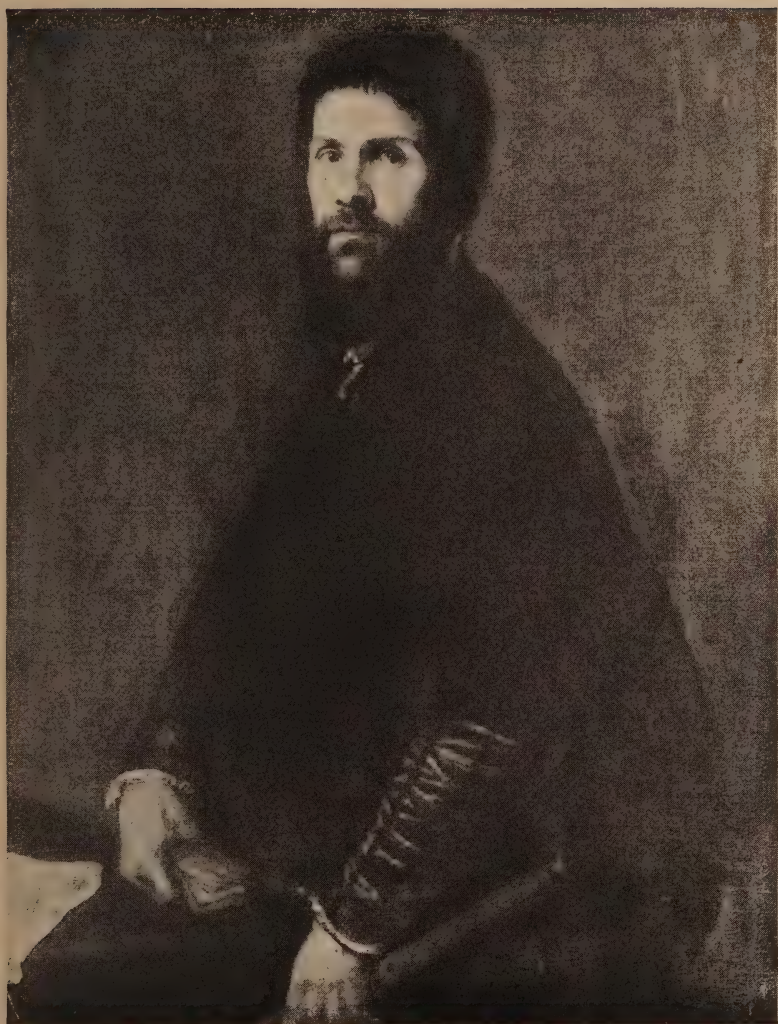
Painted about 1560.

Signed in the lower left corner "Titianus F."

Described and illustrated by Detlev Baron von Hadeln in *The Burlington Magazine*, November, 1926, p. 234; by Frank Jewett Mather in *The Arts*, December, 1926, p. 312.; by Walter Heil, *Bulletin of the Detroit Institute of Arts*, Vol. IX, No. 2. Catalogued in the Fifth Loan Exhibition of Old and Modern Masters, The Detroit Institute of Arts, October, 1927.

From the collection of Baron von Stumm, Berlin.

The Detroit Institute of Arts



21. PORTRAIT OF A LADY

Canvas: 37 inches by 27½ inches.

Painted about 1560.

Described by Oscar Fischel in *Titian* (Klassiker der Kunst) Stuttgart, 1927, p. 212 and 321; by George Gronau in *Zeitschrift für Bildende Kunst*.

From the collections of Count Sernacotto, Venice; Marcel von Nemes, Munich.

Lent by Mr. Max Epstein, Chicago



22. PORTRAIT OF A MAN (Fulvio Orsini ?)

Canvas: $27\frac{3}{4}$ inches by $34\frac{1}{4}$ inches.

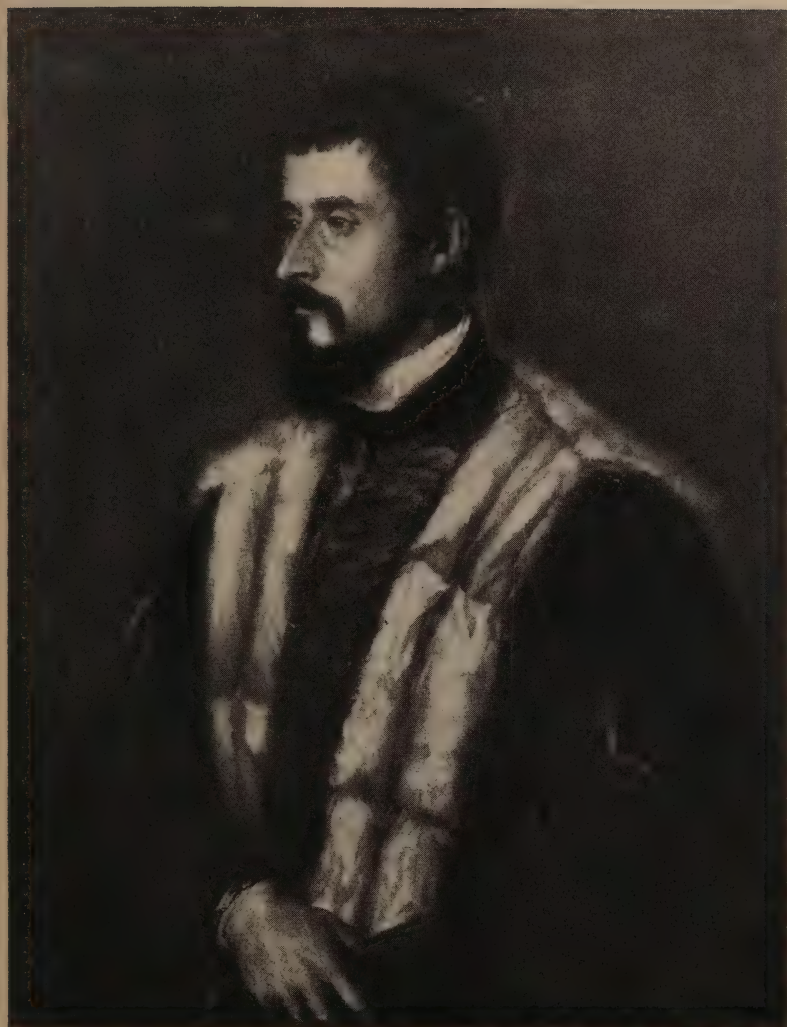
Painted in 1561.

Signed and dated lower left: "Titiani Opus MDLXI."

Authenticated by August L. Mayer.

From the collections of Sir Herman de Zoete, Pickhurst Mead, Hayes, England; Charles Brinsley Marlay, Mullingar, England.

Lent by Mr. Jacob Epstein, Baltimore



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The sixth loan exhibition of Old Masters



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